

SEEN in the SUMMER THEATRES



Gwendolyn Parvue in "STEP THIS WAY"

ALTHOUGH much has been said and written on the question of whether English actors now in this country are deficient in patriotism in declining to return to their native land for service in the armies now struggling in Europe, the subject has never been settled to the satisfaction of every one concerned. There are undoubtedly English actors in the United States of military age. There are also English actors who have been here but are now proving their loyalty to Great Britain.

Here is an individual case of interest. Lionel Walsh, the English actor who was well known here, died in France serving his country. The following letter has been received by Charles Dillingham from Robert Walsh, brother of the deceased officer:

"MY DEAR DILLINGHAM: My brother Lionel was badly wounded in the big attack of July 1 and died from his wounds on July 4. I felt I must write you, as you knew and liked him so well. He left everything he had in New York and sailed for England two days after war was declared. Without waiting for a commission he enlisted at once as a private. Shortly he was given a commission in the Yorkshire Yeomanry and from there was exchanged to the Second Battalion, Royal Dublin Fusiliers, of which he was in command at the time of his death. He fought continuously in France since May 1 of last year. I would be deeply gratified if you would hand this information on to the press. It would be a very great kindness if you would do so. I should like all his friends in the theatrical world to know that he died nobly. Yours very sincerely, ROBERT WALSH."

Here at least is one Englishman to whom the call of duty was stronger than the call of the stage. There are probably many other cases of a similar nature which have not as yet come to light.

THE FIRST NEW PLAY.

To Arthur Hammerstein belongs the distinction of presenting the first play of the new season, which will be officially ushered in at the Cort Theatre to-morrow evening. The name of the piece is "Coat Tales," a three act farce comedy by Edward Clark.

The company of players who will lend their efforts to make the new production a success will include, it is announced, Tom Wise, Louise Dresser, George Anderson, Margaret Greene, Maud Hunsford, Richard Tabor, Hyman Adler, John Sharkey, William Barrows, John Lewis and Cliff Darrows. "Coat Tales," says the modest statement of the press agent, "is the funniest farce ever written. It is a clean and wholesome farce; has no midnight suppers, no compromising situations and no ladies of difficult classification. It sparkles with witty lines and laughable incidents which multiply rapidly."

The "community spirit of the drama" which was so much talked about during the recent Shakespearean tercentenary celebration in New York last spring has apparently taken firm root among the people of Richmond Hill, L. I. An organization has been formed there called the Community Players and the following announcement has been sent to this department:

"Their (the Community Players) aim is to stimulate an interest in the drama and to satisfy that interest by presenting a diversity of good plays properly. There will be an experimental theatre welcoming all work that has quality and all workers of ability."

The present plan of the Community Players is to make four public productions at intervals of about two months during 1916-1917, each production to run for two or more nights. In addition they will offer to subscribers lectures on various phases of the drama and as often as possible special performances of additional plays.

It is their belief that in this community spirit a theatre can be made self-sustaining. But funds are necessary to start the first production. The organizers are therefore making those who feel sufficiently interested to give this project their patronage become



Louise Dresser in "COAT TALES"



Hattie Darling in "THE PASSING SHOW OF 1916"

subscribers now. There are four classes of members:

"Life members, who pay \$100, which entitles them to two reserved seats for as many performances of each bill as they desire during the life of the organization."

"Sustaining members, who pay \$25, which entitles them to two reserved seats for as many performances of each bill as they desire for one season."

"Subscribing members, who pay \$5, which entitles them to eight reserved seats during the season; eight for one performance or divided in any way they wish. Life, sustaining and subscribing members may or may not take an active part in the work of the organization."

"Active members, who pay \$2 and take an active part in the work of the organization. As active members they are entitled to admission to one performance of each bill. Lectures and special performances will be open to all four classes of members."

Evidently Washington Square is not to be allowed to carry off all the honors in the world of the drama, and the Washington Square Players are at last to have a rival in the same field.

JACK HAZZARD, POET.

He "Contributes a Parody on the 'Father, Dear Father' Song, Called 'Now-a-Days'."

Jack Hazard, who is collaborating with John L. Golden on a new musical comedy called "Go to It," which will reopen the Princess Theatre in the fall, sent the following parody on the old song "Father, Dear Father, Come Home With Me Now," to Tux Six's theatrical department yesterday. If the piece of verse is any criterion of what is to follow "Go to It," the musical comedy might well be worth seeing. Mr. Hazard's poetic outburst is as follows:

Grandma, dear grandma, Come home to me now. The clock in the steeple strikes four. The orchestra's packing their instruments up. They say they won't play any more.

Grandma, dear grandma, Just one onestep more. Or a tango, a Paul Jones or waltz. It's the shank of the evening: I'm just waking up. And quitting's not one of my faults.

Grandma, dear grandma, Come home with me now. The roue on your cheek's falling out. The waltzes are going, the Scotch is all one. And it's time to be leaving, no doubt.

Grandma, dear grandma, I'm just waking up. Go fetch me some seagaling backs. Your grandma is hungry and thirsty as well. So we'll drop in for breakfast at Jack's.

ED WYNN'S HAT.

He Simply Can't Do Without It, and Therein Lies a Story.

The mystery which has surrounded Ed Wynn's hat for twelve years, in vaudeville and musical comedy. When he appeared in the opening performance of "The Passing Show of 1916" at the Winter Garden, Ed Wynn's friends and admirers were greatly disappointed when they discovered that the protean headpiece was absent. After he had done without the hat for a week, he finally appealed to J. J. Shubert, beseeching him to let him have his hat back; that he might be a bear face, but that he was not a bare headed comedian. Besides, he did not know what to do with his hands. A man who has been accustomed for twelve years when on the stage to play tricks with a hat, to suddenly have it taken away from him was too much. He couldn't stand it. His beseechings bore fruit, and so Ed Wynn is again in possession of his "aerial-comic lid." He introduced it the other night in the Romeo-shylock contract scene. So he is again happy and

SHAKESPEARE WITH AN ALL STAR CAST BEST, SAYS AMES

Winthrop Ames has had a briefer career as a manager than some of the impresarios quoted here, but it must not be forgotten that during his term of impressment at the New Theatre he made three elaborate productions of Shakespeare. They were the rarely seen "Antony and Cleopatra," "Twelfth Night" and "The Merry Wives of Windsor," as well as "A Winter's Tale," which was done more or less in the so-called Elizabethan fashion. So Mr. Ames's ideas on the questions put to him by Tux Six are of greater significance than those of some of the entrepreneurs of longer experience.

"Will Shakespeare pay commercially?" he said. "No—and yes! As long as he ranks as our greatest dramatist there will be two classes of theatregoers eager for his plays, those who really enjoy them as consummate works of art and youngsters who need to see them as education."

"But these theatregoers are not like the ordinary public on which the manager has learned to count, a public which moves easily and quickly to sustain any play that promises an evening's idle amusement. They are not mused in any one city; they cannot support the long run. Their whole attitude toward the theatre is different, more serious. Above all they demand some advance guarantee of the quality of the performance offered. And small blame to them, for of all dull affairs a poor performance of Shakespeare is the dullest!"

"There are too few producers who know how to stage Shakespeare's plays, and too few actors trained to interpret them properly to make the ordinary hit or miss performance much more than a mediocre and usually costly experiment. When such casual productions do pay it is because of temporary interest in some well

father was a physician, who left his family well provided for. Had investments swept the little fortune away, and at the age of 15 Miss Allyn went on the stage to support her mother and sister. She made a plucky fight of it, and her chance came last spring when a travelling showman saw and heard her in a New Haven cabaret and immediately informed Mr. Ziegfeld that he had made a find."

The impresario of the "Follies" sent for Allyn and her charming mother—a big sister rather than a stage guardian—and immediately signed her as a feature of the "Follies of 1916." Her success has been instantaneous. Besides playing the "Follies" she goes up to the Aerial Gardens, where she is featured in the "Midnight Frolic." Among the "Follies" folk she is most popular. Sir Herbert Tree, who watched her work one evening in company with Arnold Daly, turned to him and said: "That girl will accomplish everything in the theatre."

THE INDIANS ARE COMING.

Twenty Osage Belles Will Be Here for "The Stampede" on Aug. 5.

If any New York young man means business let him go to Sheephead Bay Speedway for eight days beginning August 5 and get an introduction to Leola Look Out, Jane Chalogue, Mabel Swift Wind, Laura Green Grass, Nevermore Sharp Blade, Nancy Good Bear, Minnie Lone Fox or any other of the contingent of Osage Indian girls who are coming to The Stampede. The Rev. Mr. Silver-Eagle-That-Flies-Above-the-Storm-Cloud is waiting at Pawhuska Church in Oklahoma to say the solemn words that make two hearts one.

Every one of these Osage belles is educated in those essentials that go to the making of good wives and housekeepers. Their ambition is to have a happy home—and they long for pale face husbands. The white man who wooes and wins one of these Indian maidens will never know the sharp prod of necessity. His bride will be an original American and she won't chew gum, wear picture hats or buy tailor made gowns.

Once every three months Uncle Sam pays up the interest on the money which he holds in trust for the Osages. The amount paid to each Indian varies according to how many have gone to the happy hunting ground and how many little ones have come to take their place since last payday. The latest little arrival at the newest built wigwam receives just as much as does the oldest grandfather or the most famous warrior. Until the children reach the age of 18 their incomes are paid to their parents. The Osages occupy the northeastern

ably would be impossible to find any one leading actor versatile enough to play both *Romeo and Lear*; or any leading actress capable of ranging from *Lady Macbeth* to *Juliet*. But any attempt to centralise so far the leading roles would be unwise, both artistically and in view of the company's aim at performance. With two leading men and two leading women, however, most of Shakespeare's heroes and heroines could be well cast.

"Must these leading players be popular stars? That is an involved question. Actors capable of really good performances of such parts as *Othello* or *Hamlet* or *Beatrice* or *Lady Macbeth* will be at least of the stuff of which popular stars are made, and can hardly escape stellar reputations. But actors of the first rank could be found who, in the interests of such an organization, would be willing to subordinate individual prominence to that of the troupe, and this is all that would be necessary to insure its permanence. In practice it would prove no real sacrifice. The superior prestige of the Comedie Francaise (for example) to that of any individual actor in it does not detract from his personal reputation or artistic rank; indeed, quite the contrary."

"In addition to its quartet of leading players the company would need four or five first rate comedians and as many other seasoned actors for important roles. The remaining parts should be filled by youngsters, chosen for promise and ambition, who (with an eye to the future) would under-

study also the chief parts. Their pay should not be large, for they will find the company an unrivalled school of acting. All the players should be hired not by the 'season' but by the year; and their contracts should provide optional renewals for longish terms. Teachers of speech and physical deportment should be on the staff, for the company should aim to set standards of speech and proper carriage from the beginning."

"The company should not undertake to give more than four plays its first season. Its initial tour—begun in September and ending in May—should be nationwide, including all cities which can support a week's stay. The following summer the company should readily accept the pieces already played and add three or four new ones to the repertoire for its second annual tour, and so on."

"In a few years there would thus be established a permanent company able to perform all the worth while plays of Shakespeare after the best traditions of interpretation. A body of young players would be in training to replace those who might be tempted away. And at the same time in every American city audiences would be growing up to expect the visit of this company as an annual event and to support it as a national institution."

"As to the proper method of staging Shakespeare, there have been many enlightening experiments in the last ten years here and abroad. Most of them have added something of interest and vitality and the new possibilities

have not begun to be exhausted. Shakespeare wrote for a stage where the place of the action could be shifted as easily as in a moving picture. For such a stage the construction of the plays is mastery. But if we allow them to fit the needs of modern times in interest much more than they do in picturesqueness. The so-called new stagecraft (really a very old stagecraft indeed) is pointing ways where Shakespeare's plays may be given as he wrote them and yet with sufficient indication of place and scenery to ground to please eyes accustomed to modern scenery. To invent and perfect such new methods of staging and interpretation would be an important part of the organization's work. "If intelligently directed, prudently managed and properly conducted, I believe such a company could be maintaining expenses from the box office. Its simple 'plant' and the costumes and scenery needed for its first two or three seasons should be advanced as capital, but it should be able to earn a reasonable dividend on the initial investment in a few years."

If Mr. Sothorn and Miss Marlowe would lend their leadership and the fruits of their study and experience to the establishment of such a company they would still further increase the debt of gratitude that America already owes them. And if some portion of the arts would finance the scheme through its teething period, he would do his country a wise and enduring service.

MISS MUNSON'S ROMANCE.

She is Acting Her Life's Story in "Purity" at the Liberty.

A real romance of New York's artistic Bohemia is the life of Audrey Munson, the beautiful artist's model now appearing in the seven-reel allegorical picture "Purity" at the Liberty Theatre. Like thousands of other girls, Miss Munson came to the metropolis seeking a chance to make a name for herself. She was not kind and her little pile of savings grew lower and lower. But—just as the story goes in popular fiction, the silver lining of the cloud appeared when the deluge threatened, and in the most Bohemian sort of way imaginable, the girl was struck by an automobile as she crossed the street near Washington Square, the rendezvous of artists. In the machine were several men, one a sculptor, in statu of a model.

When they learned the girl was not hurt and was looking for work the artist asked her to come and pose for him. Of course he did not recognize what a "find" he had in the slim, hungry girl, whom chance had thrown in his way. But when the artist came into the studio the first day she was engaged to pose for him and saw the beauty and vivacity of the girl, amazed by having found a job, he was amazed. That was the beginning of the brilliant career of Audrey Munson.

"There is nothing in the world makes me happier," says Miss Munson, "than feeling that I have been given some one an incentive to some splendid thing. It would be necessary to have been a work of art. I have seen my dreams most vividly realized in my opportunities to be a model for many of America's wonderful artists. I should be happy just to know that I had made just a little newsboy on the streets want to do the square thing by his fellows or that some broken, foreign woman felt like taking in her work again with a smile when I had passed by to talk with her. It is wonderful to think that we may all be inspirations to some one some time."

of Barcelona, Spain, with the purpose of learning from the best masters the dances of that country. For two years she was under the instruction of Raphael Vega, the leading teacher of dancing of Spain. Vega has been teaching dancing for forty years in Barcelona, and it will be recalled that he brought a troupe of Spanish dancers to this country some years ago. After studying two years with Vega, Doraldina became a favorite in the principal theatres of Spain.

When Doraldina was a young girl

DORALDINA.

Stories of the Hula Dancer at the Astor Theatre.

The easiest way, it would appear, to turn the head of this metropolis is to come along with something new in the tropic-horizon line. Doraldina, who is appearing with Lew Fields in "Step This Way" at the Astor Theatre, has done it. From this one might judge that Manhattan Islanders think with their feet. It would often seem so.

The number of wigglers, hornpipers, fandangoists, boleroists, bayaderes and randys who have stamped New York, hoofed their way, as it were, into renown, back to the days of Fannie Elster is stupendous. These prancers have come from all parts of the world: Rosina Galli from Italy, Cleo de Merode from France, Letty Lind from England, Pavlova from Russia, the Dolly Sisters from Hungary, Genie from Denmark, Sahary, Djeli from Arabia, Carmencita from Spain and Lois Fuller from Chicago. And now about every cabaret in New York has its hula dancer.

But where did Doraldina come from? She is down on the programme with Lew Fields in "Step This Way" at the Astor Theatre labelled "A Hawaiian dancer." There have been all sorts of rumors about Doraldina. Some claim that she hails from southern California, others say that she was born in Brooklyn. But Doraldina should know her birthplace. She says that she was born in Barcelona, Spain, twenty-three years ago and that she was brought to America when she was 3 years old. Her father was a merchant and made frequent visits to America before Doraldina was born. Her mother's father was a Frenchman; her mother's mother was a full blooded Black Hawk Indian. Doraldina therefore gets her olive skin and her salmon pink complexion from her Spanish father and her maternal grandmother's Indian stock.

When Doraldina was a young girl



Helen Bond in "VERY GOOD EDDIE"

THE SUMMER MUSIC.

The Civic Orchestra Society announces an all Wagner programme for its concert at Madison Square Garden on Tuesday evening of this week. Mme. Jadski has consented to interrupt her summer vacation long enough to appear as the soloist for the occasion.

Walter Henry Rothwell will, as usual, conduct the splendid eighty-six piece orchestra which is made up from the personnel of the New York Symphony, the Philharmonic and the Metropolitan Opera House orchestra. The all pervading popularity of Wagner and his works is expected to bring out a record breaking crowd for the concert and to surpass the previous attendance of the summer music concerts in the spacious Madison Square Garden.

corner of Oklahoma. Pawhuska is the capital and trading point. One may be afforded there the incongruous sight of a stalwart Osage, his feet encased in moccasins, his body wrapped in a blanket, his shaven head uncovered, driving into town with his entire family in a comfortable modern carriage.



Dorothy Megrew in "THE BOOMERANG"

WITH MUSIC'S AID.

Although there are changes in the cast of "Good Eddie" owing to the fact that there are always excellent substitutes for the absentees in the performance at the Casino, Dolly Hackett has made an impression by singing "Baby" in "The Passing Show of 1916" at the Winter Garden. She is not passing along with her when that piece is taken to the outlying city will remain to have a new piece.

Low Fields and "Step This Way" are comfortably situated at the Astor Theatre. The good points of the piece to be as much enjoyed as they were at the Shubert Theatre in its first production.

Flo Ziegfeld always follows the wise rule of sending the "Follies" of each succeeding year on a road with exactly the same company that played in the previous year. In this way they have a guaranty of quality, and there are audiences all over the country as large as those of the New Amsterdam Theatre.